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REPORT OF THE TRUSTEES FOR THE YEAR MCMXVII

THE past year has been a memorable one in the history of the Museum. The support of its friends during this serious period, notwithstanding the demands made upon them in other directions, has been a source of encouragement as well as of strength.

The bequests of Isaac D. Fletcher and John Hoge, while increasing greatly the material well-being of the corporation, have afforded a special reason for gratitude through the peculiarly thoughtful consideration in their provisions. In no year has the Museum received, and it is doubtful if it ever can receive, a gift so important as that which has come from Mr. J. P. Morgan of the collections made by his father, the late J. Pierpont Morgan. In accepting these collections, the Trustees appointed a special committee to prepare a minute which should express to Mr. Morgan their appreciation of his gift together with a full and clear statement of the extent of the benefactions of himself and his father, directly and indirectly, to the Museum, to the end that their interest in and work for the Museum and the whole country be made apparent. They also manifested their strong desire that the Morgan name should be perpetuated in the Museum, by devoting the galleries in Wing F to the exhibition of gifts received from the late J. Pierpont Morgan and his son, under the designation of the Pierpont Morgan collections.

The extent of these collections may be comprehended by reference to the appendix to this report, in which they are shown in chronological order, extending from the Egyptian

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and Assyrian down through European art to the end of the XVIII century.

THE TRUSTEES

The Board of Trustees has lost two of its members during the year, John G. Johnson, on April 14, and Joseph Hodges Choate, on May 14. In memory of Mr. Johnson, who became a member of the Board on October 31, 1910, the following minute was adopted:

IN MEMORIAM

JOHN G. JOHNSON

**TRUSTEE OF THE METROPOLITAN MUSEUM OF ART
FROM OCTOBER 31, 1910, UNTIL THE TIME OF HIS DEATH
DIED APRIL 14, 1917**

RESOLVED: That the Trustees of The Metropolitan Museum of Art feel very deeply the loss of their fellow-Trustee, John G. Johnson. His strong interest and his fine and discriminating taste in art have been placed at the service of the Museum with unselfish and assiduous devotion to the institution and to the objects for which it exists, and the singular sincerity and strength of his character have won from his associates respect, admiration, and warm friendship.

In memory of Mr. Choate, who was one of the incorporators of the Museum in 1870, and had been a Trustee since that date, and its First Vice-President since 1910, the Trustees adopted the following minute:

IN MEMORIAM

JOSEPH HODGES CHOATE

**INCORPORATOR OF THE METROPOLITAN MUSEUM OF ART,
1870—TRUSTEE CONTINUOUSLY FROM 1870 UNTIL THE DAY OF
HIS DEATH—FIRST VICE-PRESIDENT, 1910—1917
DIED MAY 14, 1917**

Preëminent as was Mr. Choate in the spheres of law, diplomacy, and statesmanship, responsive as he always was to every call for public service, his memory will be cherished

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by The Metropolitan Museum of Art for his wise and efficient leadership at the time of its organization and in the earlier years of its development. To him in large degree the Museum owes the breadth of its original scope, embracing all arts and embracing art in its relation to education and practical life as well as to the enjoyment of the beautiful. To him also the Museum is largely indebted for the form of its relation to the City of New York, which has made it essentially a public institution, a museum of the people, sustained largely by the people and administered for the people.

He was a member of the Provisional Committee, appointed in 1869, following the initial meeting of public-spirited citizens of New York under the presidency of the venerable William Cullen Bryant, when they determined that "it was expedient and highly desirable that efficient and judicious measures should at once be initiated with reference to the establishment in the city of a Museum of Art, on a scale worthy of the metropolis and of a great nation." Though at that time young in years, he was already distinguished in ability and public spirit.

Nearly half a century has elapsed since then. During all that time, except when patriotic duty called him to represent his country at the Court of St. James, Mr. Choate was constant in his watchfulness over the institution which he helped to found, always ready as its wise counselor, gracious as its spokesman, a true prophet of its future. A member of the Executive Committee of its first Board of Trustees, he ever remained active, helpful, cheerful, giving, as he himself said of his associates, "unstinted time and study to the advancement of their cherished purpose"—the encouragement and development of the study of the fine arts, and the application of the arts to manufactures and practical life, and to that end, of furnishing popular instruction. Even during these later years, after having declined to accept the Presidency of the Museum, he continued his active service both as First Vice-President and as a member of its Executive Committee.

The Trustees of The Metropolitan Museum of Art,

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deeply conscious of their loss in his death, record their testimony to the high service rendered by him to the Museum during his forty-seven years of trusteeship, and through it to his city and his country.

As illustrative of Mr. Choate's relations to the Museum, his grasp of its scope, and his hopes for its future, many of which have been realized, the essential parts of his address at the opening of the first Museum building in Central Park on March 30, 1880, were reprinted in the June issue of the Museum Bulletin.

Francis C. Jones, a painter by profession and the Treasurer of the National Academy of Design, was elected October 15 to fill the vacancy in the class of 1919.

A change in the list of ex-officio trustees was caused by the retirement of J. Alden Weir, President of the National Academy of Design, and the election of Herbert Adams to that position.

THE STAFF

An unusual number of changes have occurred in the personnel of the Staff. Twenty-four men in various departments have been added to the list of those serving in the Army or the Navy, among them being Herbert E. Winlock, Assistant Curator of Egyptian Art, now Captain of Coast Artillery, and Robert A. Gordon, a member of the department of instruction.

The resignation of Wilhelm R. Valentiner, who had filled the position of Curator of Decorative Arts since the creation of the department in 1907, and to whom its successful organization was in large part due, was accepted by the Board in March. The resignation of Durr Friedley, attached to the Museum since 1911, and from 1914 until his retirement Acting Curator of Decorative Arts during the absence of Dr. Valentiner, was accepted by the Trustees on June 18. The position thus left vacant was filled on the same date by the appointment of Joseph Breck, who will combine with the duties of this office those of Assistant Director, a position created by the Board at its June meeting.

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Mr. Breck is a graduate of Harvard University in the class of 1907; he was an assistant and an assistant curator in the Department of Decorative Arts from 1909 to 1914, and returns to New York from Minneapolis where he has been Director of the Institute of Arts since 1914.

William M. Milliken, since 1914 in the Department of Decorative Arts, first as an assistant, later as an assistant curator, resigned on November 19, and Meyric R. Rogers was appointed in his place. Russell A. Plimpton, an assistant in this department since 1915, has been appointed Assistant Curator. Miss Florence N. Levy, attached to the Museum since January 1, 1910, as a general assistant, has resigned her position to become manager of the Art Alliance of America.

MEMBERSHIP

To the list of Benefactors, the following names of those who, by bequest or gift, have contributed most generously to the resources of the Museum, have been added:

Isaac D. Fletcher
Jessie Gillender
John Hoge
Edward C. Moore
Oliver H. Payne
Mrs. Edward J. Tytus

The value of a strong membership, through its moral support, its encouragement, and its example, is fundamental in associations organized upon the plan of The Metropolitan Museum of Art, and the Trustees, ever mindful of this fact, take, therefore, especial pleasure in reporting the increase of the past year, which has been referred to from time to time in the Bulletin, as continuing effectively the results of efforts to this end begun in 1916. Two thousand, five hundred and forty-six new members have been enrolled in the three classes paying annual dues; 12 new Fellows have been elected, 6 having qualified through

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gifts of money or objects of art; 4 Fellowships in Perpetuity have been transferred.

The loss in the annual membership through death, transfer, or resignation was 1,019, leaving the total number of paying members in these three classes at the end of the year 7,856, an increase of 1,527 over last year.

The division of the membership is shown in the following table:

Fellows in Perpetuity	307
Fellows for Life	168
Honorary Fellows for Life.....	33
Fellowship Members	53
Sustaining Members	314
Annual Members	7,489
<hr/>	
Total	8,364

The Trustees take this opportunity to express their hearty thanks to all who have contributed to the support of the Museum through their membership. The amount of money received, \$79,985, together with what is received from the City, pay-day entrance fees, the sale of catalogues and photographs, etc., is devoted largely to the payment of current expenses.

ATTENDANCE

In the last report, attention was called to the fact that the decrease in the number of visitors in 1916 was remarkably small, in view of the conditions incident to the war, when increased employment, increased demands upon sympathy and time, and, also, increased income in many directions, allowing other, more expensive forms of amusement, had drawn away many who otherwise would have visited the Museum. The conditions adverse to a large attendance have increased during the past year, and it is, therefore, the more remarkable that the decrease from last year's figures should be so small as it is. The total attendance was 679,673, which is only 16,231 less than in 1916.

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Of the whole number of visitors, 78,121 represent those who came to the Museum for lectures, classes, or study in one form or another, a figure which shows an increase over last year. This is a cause for real gratification.

RECEPTIONS

A reception to the members was given by the Trustees on January 16, and again on December 3, when the new galleries of classical art and textiles were formally opened. On both occasions there was music by members of the New York Symphony Orchestra under the direction of David Mannes.

A memorial exhibition of the works of the late William M. Chase was opened with a private view for members on February 19; and loan exhibitions of the works of Thomas Eakins and of Italian Renaissance woodcuts were opened jointly with a private view for members on November 5.

COST OF ADMINISTRATION

When the application of the money devoted to the administration of the Museum is considered—heating, lighting, salaries, care of the building and collections, repairs, installation, and all of the other items which go to the upkeep of such an institution—the amount necessary for the purpose may be better understood, and the present inadequacy of the amount available better appreciated. The cost of administration this year was \$481,772.07. The amount applicable for the payment of these pressing necessities was \$322,329.22, of which \$200,000 was contributed by the City, \$7,166 was received from admission fees on pay-days, \$14,175.17 from the sale of catalogues and photographs, \$74,995 from membership, and \$25,993.05 from the General and Special Endowment Funds, leaving a deficit at the end of the year of \$159,442.85, which was paid by the Trustees out of other sources including private contributions.

This condition of expenses greater than income will continue to exist in the future unless the income from the endowment funds, now amounting to \$25,993.05, should be

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increased by gifts commensurate with the demands upon it or unless the amount received from the City annually be increased in proportion to the increased expense through continued growth.

It may be said with certainty that the Museum's usefulness to the City will continue to increase year by year, as a source of recreation for the people, as an indispensable adjunct to the schools, and, more particularly after the war is over, as a mine of greatest value to those who control our industries and our commerce. For such reasons are the Trustees justified in their hope of continued financial aid in the prosecution of their work.

ACCESSIONS

The acquisitions of objects of art, from all sources, have been 23,675, divided as follows: by bequest 387, by gift 19,660, which includes the number of objects in Mr. Morgan's gift, by purchase 3,628.

The table on page 45 shows how these objects were distributed among the departments, and, in the case of purchases, out of what funds they were bought.

It should be noted that American art has been well represented: 16 paintings and 1 piece of sculpture by American artists have been received by bequest and gift, while 12 paintings and 6 pieces of sculpture by Americans have been purchased.

In previous years full lists of all the accessions have been given in the Annual Report, but as the record may be found in the monthly numbers of the Bulletin, and special articles describing them in many instances have been published there, the lists are omitted this year in the interest of economy of printing paper.

a. Bequests

Under the will of the late Isaac D. Fletcher, which gave to the Trustees the whole of his collections, or the right of selection from them, the Museum receives 251 objects of art of great value, and as residuary legatee about \$3,000,000.

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The bequest, while absolute, entails certain moral obligations, which are recognized by the Trustees, and involve the exhibiting together for a short time as a memorial collection of the objects of art selected from Mr. Fletcher's collections in a separate room to be known as the "Mr. and Mrs. Isaac D. Fletcher Gallery," the labeling of the objects as belonging to the "Mr. and Mrs. Isaac D. Fletcher Collection," and the expenditure of the income from the fund for the care and preservation of the collection of paintings and statuary and other objects of art bequeathed to the Museum, and for the acquisition of suitable paintings, statuary, or other objects of art, as set forth in Mr. Fletcher's will. The special questions of Museum policy raised by this bequest are treated at length by the President of the Museum in an article printed in the November issue of the Bulletin.

The importance of Mr. Fletcher's bequest may be understood from the following résumé of articles selected, which may be classified as follows: classical art, 12 pieces; paintings, 37, among them examples of the work of Rubens, Rembrandt, Jacques Louis David, Boucher, Corot, Constable, and others; decorative arts, a large number of examples of Near and Far Eastern ceramics, Oriental textiles, including rugs, and several Gothic sculptures.

By the will of John Hoge, of Zanesville, Ohio, the Museum has received premises on Fifth Avenue near Forty-first Street now occupied by the Rogers Peet Company, the appraised value of which is \$950,000. The premises are leased to the Rogers Peet Company for a long term. The words of Mr. Hoge's will giving this property to the Museum are interesting as illustrating the conscientious desire of many men of wealth to recognize public interests. "For some time past," he wrote, "it has been on my mind to give more of my estate (my near blood relatives having been already amply provided for) in broad, and it might be said, national bequests. After careful consideration, the Metropolitan Museum of Art, in the City of New York, and the Actors' Fund of America, are selected, in my judgment, as

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worthy objects. The Metropolitan Museum of Art is a great educator, and being located in the metropolis of America (where my estate has been enlarged by real estate operations) gives the opportunity for all classes of people to see and enjoy its benefits."

By the bequest of the late Mrs. George A. Hearn, her collection of watches, on loan to the Museum since 1907, has become its property, together with her notable collection of laces.

Other bequests received were as follows: from Angie King Hicks, her portrait by Thomas Hicks; from Eliza W. Howland, three paintings; from Ella Church Strobell, five miniatures; from Fannie F. Einstein, six pieces of sculpture, in memory of Emanuel Einstein; from George Willett Van Nest, two paintings and a sword; and from Colonel Oliver H. Payne, a splendid Gothic tapestry of about 1515, one of the finest in existence, from the looms of Jan Van Room at Brussels.

Of the bequests reported last year as in litigation, the one from the late Jessie Gillender, of \$50,000, the income from which is to be applied to lectureships on the Museum collections by specialists, has been settled in favor of the Museum.

Bequests of money, or payments on bequests previously announced, have been received as follows:

Final payment on account of Bequest of Maria

DeWitt Jesup.....	\$15,000.00
Payment in full of the Bequest of William M.	
St. John.....	10,000.00
Cash, securities, etc., on account of Bequest of	
Harris Brisbane Dick.....	1,069,298.98
Cash, securities, etc., on account of Bequest of	
Isaac Dudley Fletcher.....	831,260.00
Real estate, Bequest of John Hoge.....	950,000.00

b. Gifts

A list of the generous donors of objects of art and of books for the Library is appended to this report. Their gifts

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have been recorded in the Bulletin at the time of their receipt, many of them in special articles, but the Trustees desire to take this occasion to renew the expression of their thanks to all those who have thus contributed to the collections, and they do so in this year of many demands upon sympathy and generosity, with especial appreciation of the thoughtfulness involved.

Mention has already been made of J. P. Morgan's princely gift, and special mention should be made, also, of the gift of a flounce of point de France lace from Mrs. William P. Douglas; of a collection of engravings from Paul J. Sachs; of a figure of a hippopotamus of Egyptian faience, from Edward S. Harkness; a collection of 217 pieces of Mexican majolica from Mrs. Robert W. de Forest; and a shrine of an Indian Jain temple, from Robert W. de Forest and his brother, Lockwood de Forest.

c. Purchases

The present market conditions have affected the purchase of objects of art, especially in Europe, as they have the purchase of other objects, and it is not surprising, therefore, that the year's acquisitions through this source have been fewer and generally less important than in previous years.

Additions to the collection of Egyptian art have been numerous, although for obvious reasons the objects bought are being held in Cairo until the war ends. Several important purchases have been made in Europe for the collections of classical art, but these, also, have been retained until a safer time for shipment.

A panel of Filippo Lippi was bought out of the Rogers Fund, and 12 paintings by American artists—John S. Sargent, Howard Cushing, David Johnson, C. S. Chapman, Ben Foster, Ruger Donoho, Gifford Beal, Rockwell Kent, Thomas Eakins, and Gerald Thayer—have been added, four for the George A. Hearn Collection. A number of important drawings have been added, two by Leonardo da Vinci, and a group from the Earl of Pembroke's collection, sold in London in July.

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Of the additions for the Department of Decorative Arts, mention should be made of two stained glass windows of the Renaissance period from the Abbey of Flavigny and other examples of early glass, several large pieces of Asia Minor velvets and brocades, a Romanesque stone relief from the church of St. Leonard at Zamora, Spain, and several examples of Renaissance and other furniture.

The most important addition to the collection of armor was an engraved and gilded suit of equestrian armor of the Master of Artillery of Louis XII, Pardaillan de Genouillac, dated 1527.

A large number of accessions have been made for the collection of prints, including purchases at the Wilton House sale and the sale of the Earl of Pembroke's collection, in London.

LOANS

To the friends who have shared their collections with the public through generous loans to the Museum, the Trustees express their thanks. In this way 1,077 objects have been received and have been exhibited in the departments as follows: Egyptian art, 3; classical art, 15; arms and armor, 75; paintings and drawings, 59; ceramics, 119; crystals, jades, etc., 1; ivories, 1; manuscripts, 1; miniatures, 6; metalwork, 74; musical instruments, 1; sculpture, 20; textiles, 19; laces, 1; woodwork and furniture, 47; prints, 635.

Like the gifts, these loans have been reported from month to month. A list of the lenders is attached to this report.

Six special loan exhibitions have been held and catalogues were issued for all of them. Through the generous contributions of a number of collectors and of Mrs. Chase, it was possible for the Curator of Paintings to bring together a memorial exhibition to the late William M. Chase, embracing forty-five canvases, which were shown from February 19 to March 18. Through the kindness of John H. McFadden of Philadelphia, his important and beautiful collection of British paintings, 44 in number, was exhibited during the summer months; and through the interest of a

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number of owners of Thomas Eakins's paintings, and chiefly through the kindness of Mrs. Eakins, it was possible to arrange a memorial exhibition of the works of this distinguished painter, sixty in number. The exhibition lasted from November 5 to December 16.

Charles L. Freer and an anonymous lender made it possible for the Curator of Far Eastern Art to arrange an exhibition of Japanese screens of the Korin school in honor of the visit of the Japanese Commissioners to New York.

Two special exhibitions, arranged by the Curator of Prints, have been made possible by the generous loans of several collectors of engravings, one of 359 examples of painter-engravings of the XIX century, shown from April 23 to June 16; and the other of a remarkable group of books and prints, illustrating Italian Renaissance woodcuts and comprising 160 items, which was opened November 5 and still continues.

During March a group of objects—furniture, textiles, jewelry, silver, and ceramics—made from the sketches of designers who have worked in the Museum in the interests of leading manufacturers and decorators, was exhibited in Class Room B through the courtesy of the makers, and a collection of Czecho-Slovak ceramics and textiles, lent by their owners, has just been shown. Since the opening of this exhibition on December 7, it has been seen by a large number of people from Bohemia and students of design.

Special mention should be made of the loan from Edson Bradley of four Gothic tapestries, and of eight tapestries representing the story of Judith and Holofernes, lent by an anonymous friend.

CARE OF THE COLLECTION

An idea of the work of the Staff in the accessioning, cataloguing, classifying, and arranging the objects of the collections in the various departments, and the activities incidental to their operation, may be gained from the following figures: 19,004 objects of art were accessioned by the Registrar; 982 prints were accessioned in the Prints Depart-

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ment, and 3,689 books and pamphlets were catalogued by the Librarian; 13,792 photographs were made by the photographer as records for catalogue cards, notices, lists, etc.; 12,419 labels were printed by the Museum printer; and 897 labels were lettered by hand. The mounting of small objects, repairing of broken or damaged objects, cleaning, mending, and protecting of objects have been done in large quantity.

DEPARTMENTAL DEVELOPMENT

Besides the work connected with the acquisitions and special exhibitions of the year, with their attendant cataloguing and installation, the Curators and their assistants have been continually busy with the development, rearrangement, and exposition of the collections in their charge. The following paragraphs deal with this side of their work.

i. Department of Egyptian Art

During the past year a new room has been added to the department, devoted to the representation of material of the Middle Kingdom and the Intermediate Period. This room, known as the Ninth Egyptian Room and designated in the plan of the Museum as Wing H 4, is near the middle of the chronological series of fourteen galleries which are now devoted to the illustration of Egyptian art. At the same time other plans of installation and rearrangement in various galleries of the department have also been carried forward and are still in progress.

Although the war, since its beginning in 1914, has restricted to a certain extent the work of the Museum's Expedition in Egypt, owing principally to the fact that several of its personnel have entered the American and British armies, nevertheless the main program of the Expedition has been steadily continued and reports of its results have appeared at various times in the Museum Bulletin. During a part of the past season of 1916-17 the Expedition undertook the further excavation of the area adjacent to the Pyramid of Sesostris I at Lisht, in the course

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of which there were disclosed the remains of a smaller pyramid to the southeast of the principal structure, which had been constructed for some other member of the royal family. In the cemetery of "court" tombs surrounding the pyramid-enclosure a number of tomb-chambers, several of which remained in undisturbed condition, yielded interesting examples of funerary furnishings of the period. During the remainder of the season the work of the Expedition was centered on the site of the Palace of Amenhotep III, at Thebes, upon which we have been conducting investigations since 1910. Here, at a point in the northern part of the area, a structure surrounded by an enclosure-wall approximately 150 x 200 meters in length was cleared, which was described on the stamped bricks employed in its construction as "The House of Amon in the House of Rejoicing," i. e. a chapel to Amon in the "House of Rejoicing" (the palace). As the excavations progressed further, a considerable number of ostraca and other inscribed objects found in various parts of the building revealed the important fact that it was the Festival Hall of Amenhotep's second *Sed* festival, celebrated in his thirty-fourth year.

Interesting decorative features of the building were also brought to light, including many fallen wall-tiles in blue faience and the remains of wooden cornices ornamented with an inlaid feather-pattern of faience and gilded plaster. The results of these excavations have added very considerably to the material previously derived from our work on the palace and now exhibited in our Tenth Egyptian Room.

In the special program of the Expedition's work at Thebes conducted under the Robb de Peyster Tytus Memorial Fund, the study of the Tomb of Puyemrê at Kurneh was completed for publication and the volume devoted to this tomb should soon be in press. Work was also undertaken on the Tomb of Kenamón, in the southern slope of Sheikh Abd el Kurneh, and the excavation of its elaborate subterranean burial-chambers was completed. This tomb will be the subject of a succeeding volume in the Tytus Memorial Series. The first volume of this series, The Tomb of Nakht at Thebes,

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has recently appeared and is a noteworthy contribution to the literature of the subject.

During the past year we have been particularly fortunate both in the number and the importance of the antiquities purchased—a fact which was rendered possible through the generous interest of Edward S. Harkness, who placed at the disposition of the department a special fund for the purpose.

2. Department of Classical Art

The chief activities of the Classical Department during the past year have been centered on the installation of our collection in its new quarters, the first floor of Wing J. For this purpose the bulk of the collections had to be withdrawn from public exhibition from April till the beginning of December. The new wing was finally opened on the evening of Monday, December 3, with a reception to the members of the Museum and their friends. At the same time a handbook to serve as guide to the collection was issued.

The opening of this new classical wing is an event of great importance in the history of our Museum, for it marks the beginning of a properly equipped Department of Classical Art. Our collections of Greek, Etruscan, and Roman art were, up to now, distributed in a number of the older Museum galleries, where no proper arrangement was possible. In their scattered, overcrowded, and badly lighted condition they attracted few visitors, and did not exercise the dominant influence which a collection of Greek art should. In the new installation these faults have been remedied and it is hoped that public interest will thereby be greatly stimulated. It is gratifying to see the large number of classes which are already making use of the collections in their new home.

The plan of arrangement adopted in the new wing is no longer, as before, by classes of material, but by periods. In the Central Hall the larger marble sculptures of all periods are indeed exhibited together, but in the other galleries—nine in all—are placed the bronzes, terracottas, vases, glass, gems, beads, and other pieces which belong to one and the same epoch, the only exception being the objects of gold and

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silver, which are retained in the "Gold Room" (Gallery II: C 32) for reasons of safety. It is thus possible for the visitor, as he passes from room to room, to study the development of the arts of the Greeks, Etruscans, and Romans, from the earliest times to the latest, in a more comprehensive way than was possible heretofore.

All the objects in our collection exhibited in this new wing are originals. Casts and reproductions are shown in other parts of the building. In only one room was an exception made to this rule—in the First Room, which illustrates Greek prehistoric art; for circumstances make it impossible to obtain representative originals of this important epoch.

The Cesnola Collection of antiquities from Cyprus has been kept separate from the rest of the classical collections, inasmuch as Cypriote art has an entirely local and individual character. The sculpture and pottery of this collection still occupy their old quarters in Galleries I: B 41, 42. The bronzes, terracottas, and glass, however, which were formerly exhibited with the other objects in those materials, will be installed in the Library Corridor, D 14, where the Cypriote inscriptions have been shown for some years.

3. Department of Paintings

Four special exhibitions have been held during the year. The memorial loan exhibition of the works of William M. Chase was held in Gallery 24, the pictures of the French and English schools of the eighteenth and nineteenth centuries having been removed temporarily to make place for the collection. During the summer months the collection of British pictures belonging to John H. McFadden was shown in Gallery D 6. In commemoration of the completion of the Catskill Aqueduct certain of the pictures of the Hudson River School belonging to the Museum were gathered together and arranged in Gallery 25, the exhibition opening on October 12. The memorial loan exhibition of paintings by Thomas Eakins was opened on November 5 in Gallery D 6 and lasted through December 16, the success

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of the exhibition demanding an extension of its intended duration of one month.

A group of drawings and water colors by modern artists, belonging to the Museum, was arranged in Gallery 25, where they were shown from the later part of 1916 to October, 1917. Included in it were twelve water colors by Winslow Homer and the ten water colors by John Sargent recently purchased from the artist.

In June the Museum lent to the New York Public Library nineteen paintings from its collection for exhibition in the Chatham Square Branch of the Library, where they still remain.

The Portrait of a Lady by William M. Chase, bought in 1913, has been exchanged for the Hall at Shinnecock by the same artist, as the Museum's collection included several of Chase's portraits and no picture by him of the type of the Hall at Shinnecock.

The work on the Catalogue of the Italian Drawings, already announced as in preparation, has been completed and the text is now ready for the printer. The collection of drawings has been enlarged by the addition of eighteen important drawings, of which two by Leonardo da Vinci were purchased in New York. The others were bought at the dispersal of the Pembroke Collection in London last July and include three examples by Correggio, one by Leonardo, one by Pollaiuolo, and others by Annibale Carracci, Pontormo, Primaticcio, Bassano, etc. These drawings from the Pembroke Collection have not yet been sent to New York.

4. Department of Decorative Arts

During the past year, various special collections of silver, ceramics, laces, textiles, and costumes have been installed in the galleries on the second floor of Wing H, formerly occupied by the Morgan Loan Collection. These special collections supplement the period installation in Wing F.

The rearrangement of the five galleries, H 12 to H 16, along the east front of the wing, was completed last June,

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and the rooms opened to the public. The first two galleries, H 12 and 13, contain the silver permanently owned by the Museum, including the Truax, Palmer, and other collections, as well as the Cadwalader Bequest of snuff boxes, the Avery Collection of spoons, the loans of Rev. Alfred Duane Pell, and many individual gifts and loans. Half of one gallery is devoted to Sheffield plate, including the Viscountess Woolsey Collection and the loans of Commodore Stearns.

The three galleries following, H 14 to H 16, contain the collection of ceramics. Two splendid loan collections of Italian majolica, one lent by Mortimer L. Schiff, and the other by V. Everit Macy, are exhibited in Gallery H 14. The Le Breton Collection of faience, formerly lent and now given by J. Pierpont Morgan, is also exhibited in this and the following galleries. The collection of Mexican majolica given by Mrs. Robert W. de Forest forms an important feature of the new installation. To add variety to the arrangement of the galleries, some choice examples of furniture, woodwork, and tapestries have been included in the installation.

The remaining galleries on this floor of Wing H were opened to the public on December 3. The lace collection is installed in the two rooms at the north, Galleries H 17-18, and in the adjoining small room where formerly the Fragonard paintings were shown. In Gallery H 17 are exhibited network, drawnwork, cutwork, and early needlepoint and bobbin laces. The beautiful needlepoint laces of the seventeenth and eighteenth centuries, in which the Museum's collection is so rich, are shown in H 18. Our own material is supplemented by the superb laces lent from the Florence Blumenthal Collection. On the walls of this gallery are exhibited the five tapestries of the Don Quixote set, lent by Mrs. Fitz Eugene Dixon. In the former Fragonard room are exhibited grounded laces of the eighteenth century and some exquisite fans from the Lazarus Collection.

The long gallery, H 19, overlooking the court, is devoted to the exhibition of embroideries, ecclesiastical vestments,

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and costumes. Selected examples from the textile collection are installed in Gallery H 19 opposite. That this material, so interesting to students and designers, may be readily utilized, the Study Room, where textiles and laces not on exhibition are kept, has been moved from the basement of Wing F to the gallery at the north end of Wing H. The Study Room, reached from Gallery H 19, is open to visitors and students at all times during the Museum hours.

The pewter collection, exhibited in the former silver gallery, A 23, has been rearranged in chronological sequence by countries. Work is now under way on changes in the galleries of Near Eastern art. The most interesting new feature is the installation of the elaborately carved shrine from an Indian temple, the gift of Robert W. and Lockwood de Forest. Adjoining this shrine will be small galleries for Indian jewelry and miniatures.

Although space does not permit, at present, anything like a proper installation of our large collection of American material, the development of the collection has steadily continued, nevertheless, in accordance with comprehensive plans, which, it is hoped, may be fully realized in the near future.

5. Department of Far Eastern Art

During the year the Department of Far Eastern Art was able to take possession of the rooms formerly filled with the lace collection, in Wing E. The central room containing Chinese sculpture is now surrounded on the left by Near Eastern and on the right by Far Eastern art, while the gallery round the great entrance hall is entirely devoted to ceramics. Thanks to important loans from Charles L. Freer, Samuel T. Peters, and other collectors, it has been possible to form a series which gives in general lines the entire development of Chinese, Japanese, and Corean ceramics. In the four rooms added to the department, the last, H 11, which was the first ready for its new installation, was opened early in the year with a collection of Japanese prints of the Utamaro-Kiyonaga school, was later rehung

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with the early, so-called primitives, and now contains a series of Hiroshige prints. The three former lace rooms, recently opened, show Chinese art, especially jades, lacquer, ivory, and rugs in E 8, Chinese bronzes and paintings in the next, while E 10, adjoining the Japanese print room, holds the Japanese collections, chiefly screens, paintings, and lacquer.

At the time when the Japanese Commission visited New York an exhibition of Japanese screens of the Korin school was arranged in their honor, thanks to the ready assistance of Charles L. Freer and a New York collector, both of whom lent a number of important works. We were able thus to bring together a collection which showed this interesting phase of Japanese painting to great advantage.

The Museum collection has been enlarged by acquisitions the Curator was able to make during a journey to China, Corea, and Japan in the spring and summer.

6. Department of Arms and Armor

The work of the Department of Arms and Armor has progressed smoothly during the year. Continued progress is being made upon card catalogues of "Works on Arms and Armor" and "Sketches of Arms and Armor." The first, when completed, will be a bibliography of the subject, and the second will show at a glance the usual types and in addition many of the rare forms of arms and armor, including the methods of wearing and attaching them. The work of cataloguing and arranging the Japanese objects recently acquired is also under way. There has been no great change in the general arrangement of the armor collections. The objects have been cleaned, remounted, and labeled where necessary, and some few have been rearranged. Several notices and articles have been written for the Bulletin.

In the spring the Curator made a trip to Japan which occupied about three months and which was very successful from a collector's point of view. While there Dr. Dean had the good fortune to acquire for the Museum the important Masaouji Goda Collection of Japanese objects, consisting of early swords, sword mounts, sword guards, important

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helmets, and a number of objects in lacquer belonging to the war panoply of a daimyo; also a collection of some rare swords and other objects in iron and bronze excavated from tumuli and dating from the first to the eighth century; and a horse equipment, etc. All of these valuable acquisitions were made possible through the generous gift of a Trustee. Mr. Goda added as a gift a Miochin headpiece and two quivers of extreme rarity. The breech-loading cannon found at Seville, Spain, is of great rarity, and the Museum is fortunate in possessing this example.

There has been no special exhibition during the year except the collection of Highland pistols and Scottish arms which is now being shown and is attracting favorable attention.

The Curator of the Department has been busy with work connected with the Government, serving as Chairman of a Sub-Committee on Armor of the Council of National Defense, and he has made several models of armor for our soldiers at the front. The matter was considered so important that he has been given the commission of Major in the Ordnance Department, and is at present detailed to England and France to make a special study of the use of armor for our troops abroad. It is sincerely hoped that among the models made or passed upon by him may be found some that will save many lives and reflect credit upon the Museum.

7. Department of Prints

On February 1, Galleries 8, 9, and 10 in the new wing, J, were temporarily assigned to the Department of Prints, its offices and study room being placed in rooms in the basement of the same wing. The study room has been partly equipped, and stacks are being made for the proper housing of the collection. So soon as the necessary equipment has been completed, the study room will be available to the public for consultation of the prints and books in the collection.

In March the Trustees took over from the estate of the late Harris B. Dick his very valuable and important collection of prints. This collection is peculiarly rich in the work of

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Cameron, Haden, and Whistler, and in addition contains representative examples by Zorn, Bone, Lépère, Legros, Meryon, and Pennell, as well as a very large number of miscellaneous prints of all kinds and schools. The other acquisitions by gift and purchase during the year number 982 items, a count which is misleading because of the fact that included in it as single items are a number of books containing large numbers of prints, such for example as Blake's Songs of Innocence and Experience, which contains 54, Dorat's Baisers, presented by Mortimer L. Schiff, containing 47, a scrap book presented by Howard Mansfield containing 81, and the five scrap books purchased at the Wilton House sale, containing almost 2,000.

The department has kept abreast of the accessioning and cataloguing of the current acquisitions, but as yet the greater part of the voluminous Dick Collection has not been worked over, and until the Museum's collection of books of reference in this particular field has been largely increased, it will be impossible to do so. Until this has been done, it will be impracticable to say how many prints have been added to the Museum's collection from that source. A large part of the time and energy of the department staff has of necessity been devoted to the preparation of the several exhibitions of prints held in the galleries during the past year, a matter requiring much painstaking and laborious work.

The department has held three exhibitions, two, mentioned elsewhere, made up of loans from friends of the Museum, and one composed of 103 lithographs and woodcuts by James Whistler from the Museum collection, and displayed in the galleries from July 2 to October 14. There was no catalogue.

8. The Library

The past year has given encouraging evidence of the increasing popularity and usefulness of the Library. The books and photographs were used by a larger number of persons than ever before, both in the reading room and in the class rooms of the Museum. In the latter, lectures are

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given by various teachers who use the library material to illustrate them.

Great difficulty and unavoidable delay have been experienced in acquiring foreign books and periodicals. However, a number of importations have been received.

The most important addition during the year was the collection of 328 books from the library of the late Harris Brisbane Dick.

The demand by art students for examples of war and commercial posters was so frequent that a collection was formed. Many were received as gifts, and some few examples of French, Italian, and Russian war posters were purchased. An exhibition of the collection was held in November.

Owing to the crowded condition of the shelves in the reading room a rearrangement of the books was found necessary and the bound periodicals formerly in the reading room are now placed on shelves in the basement of the library wing.

THE BUILDING

Of the extension to the Museum building to the south of the main Fifth Avenue entrance, which was turned over to the Trustees on July 8, 1916, half is now occupied, by the collection of classical art on the main floor and by the exhibition galleries of prints on the second floor. The interior of the southernmost half, as stated in the last report, remains unfinished awaiting an appropriation by the City of funds for the purpose.

PUBLICATIONS

The publication, during the summer, of *The Tomb of Nakht*, the first of the series of volumes to be issued under the Robb de Peyster Tytus Memorial Fund, given for the purpose by Charlotte M. Tytus in 1914, is the most important event yet recorded in the history of the publications of the Metropolitan Museum. The subject matter and the appearance of the book are alike worthy of mention; for an exhaustive and scholarly interpretation of the scenes painted

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upon the walls of a tomb erected for a high dignitary in ancient Egypt has been fittingly printed in a folio volume of noteworthy beauty of typography and illustration.

Four illustrated catalogues were issued to accompany the special loan exhibitions already mentioned, the William M. Chase collection of paintings, the John H. McFadden collection of British paintings, the Thomas Eakins collection of paintings, and that of Italian Renaissance woodcuts, the last named being an important contribution to the subject.

One departmental handbook with illustrations has been published, a guide to the recently opened rooms of classical art, by Gisela M. A. Richter.

Twelve years of the Bulletin were completed with the December issue. Besides the monthly numbers a special issue in May was given to an account of the Museum Egyptian Expedition for the year 1915-16, written by Ambrose Lansing and N. de Garis Davies, and a second special number in October was devoted to an account of the Hudson River School of painters, prepared by the Curator of Paintings to accompany an exhibition shown in one of the galleries in connection with the Catskill Aqueduct Celebration. A Cumulative Index to volumes one to ten was published in January.

The Children's Bulletin completed its fourth number in December, making a first volume, and the demand for it has justified the hopes which led to its publication.

EDUCATIONAL WORK

The work of the Instructors has increased in number of appointments and lectures, especially in and for schools, and in connection with the various activities of the department, in all of which they have an intimate association. Especially gratifying have been the results of personal relationship with teachers and pupils in the high and elementary grades of the public schools, seen in regular visits and carefully planned lessons illustrated with Museum material. The class room exhibits of work done in the Museum by pupils of the DeWitt Clinton High School,

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Evening High School of Industrial Art, and Pratt Institute have furnished evidence of the kind of activities that are being carried on with and by the schools.

Because of the enlistment of Mr. Gordon in the Army, the instruction service on Saturday evenings and Sundays, begun in 1916, has been discontinued temporarily. Miss Anna Curtis Chandler, who has been employed in the department since October, has devoted her attention chiefly to the giving of courses of story hours for children, one on Saturday mornings for children of members, and one on Sunday afternoons for children and their parents. Both of these courses, conducted with real skill by Miss Chandler, have been attended by large numbers. The work is far-reaching in its character, establishing relationships with children, teachers, and schools, which should be permanent in their results as they are gratifying in their immediate effects.

We are able to record an increased attendance at the Museum on the part of designers, copyists, and students who come to work here. The Library readers have numbered 14,029; of these 3,392 persons have made use of the collections of photographs, many of them in the class rooms. Of those who have worked in the galleries, 285 have made 392 copies of paintings, and sketches and studies of other objects have been made to the number of 9,945.

An exhibition showing the ways in which the Museum collections have been used by designers was arranged in one of the class rooms in March, many leading firms for whom the designs were made lending the objects resulting from them. The number and beauty of the objects exhibited were a revelation to those who had not realized the extent of this kind of work. Here was tangible proof of the importance of the Museum collections to manufacturers. The success of the exhibition and the generous interest of the lenders and designers led to plans for a second exhibition early in the coming year.

In this connection should be mentioned the seminars for buyers and salespeople in shops, which, resulting from the courses of lectures given in former years, have now taken

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definite and most helpful form under the able direction of Professor Grace Cornell of Teachers College. These classes will be continued.

The lecture courses, for members, students of drawing and painting, Elementary and High School pupils, the deaf, and others, announced in the Bulletin, have been continued successfully, both in interest and attendance. Reference should be made to the excellent audiences at the course of Sunday afternoon class room lectures, which, inaugurated in the spring by lectures given by two of the Trustees, have been given regularly since October, and will be continued every Sunday until May. These informal talks, with visits to the galleries afterward, seem to have met a real need on the part of those who wish to learn more about the Museum collections.

Extension work through the lending of sets of lantern slides, photographs, and casts has continued to grow in extent and importance. Of invaluable use in the Museum to instructors and lecturers, the lantern slide collection has proved itself of service also to borrowers, schools, and lecturers all over the eastern part of the country; 46,447 slides have been used by 1,243 borrowers, 277 of them outside of New York City.

For the use of High Schools, a lecture set of slides has been prepared on The Development of Painting as Illustrated in the Museum. The text of this lecture, written by the Instructors, has been made into twenty-three slides, which may be thrown on the screen with the thirty-eight pictures they describe. Photographs and casts have been lent to schools and other institutions, among them eight casts lent to the School of Defectives on Randall's Island, where work has been begun to stimulate an appreciation of fine things in the patients there, with such success that a studio has been set apart for regular work in drawing.

Much needed space for the growing number of classes and copyists has been gained by the addition of a new class room, and for the greatly increased use of lantern slides by a well-arranged room where the collection may be consulted conveniently.

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In June the Trustees lent to the Chatham Square Branch of the New York Public Library a collection of nineteen paintings which have remained on exhibition there. A catalogue prepared to accompany the exhibit has been put to good use. The collection of paintings lent to the Bronx Society of Arts and Sciences has been continued on exhibition in the galleries of this Society in Bronx Park since 1915.

In connection with the Bureau of the Young Men's Christian Association, a course of lectures has been carried out through the kindness of Messrs. David Bispham, Adolph Cohn, Bashford Dean, Joseph Howland Hunt, and Robert D. Kohn, for the soldiers in various camps near New York City, and special arrangements have been made for the admission to the Museum of soldiers and sailors off duty, and for their guidance through the galleries.

A session of the annual meeting of the American Association of Museums, convened in New York, was held in the Museum on May 22, and an active part was taken in its programs by several members of the Staff. The members of the Association were entertained at luncheon by the Trustees.

CONCLUSION

Thus the Museum year just ended has been full of growth, through the interest and generosity of its friends—members, givers, and lenders—and through the exercise of opportunities for service to seekers after pleasure, students, and workers in the arts. It has been full of promise for the future also. Through the gift of Mr. Morgan of the collections of his father, and the bequests of Mr. Fletcher and Mr. Hoge, added to those of benefactors of earlier years, there is placed at the disposition of the Trustees a stupendous power which can be measured only by the ability of present and future generations to use it. The fostering encouragement of this use becomes at once the greatest duty and the greatest opportunity of the Trustees.

ROBERT W. DE FOREST,
President.